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AMPHITRYON 38

MONTANA STATE UNIVERSITY THEATRE
and
MONTANA MASQUERS

present

JEAN GIRAUDOUX'S

Amphitryon 38

A. WOLLOCK, Director

Original Music for This Production Composed and Scored by
PAUL LOUIS ABEL

Costumes Designed by
JEANENE SCHILLING

CAST

Jupiter.....	Ronald Lundquist
Mercury.....	Bruce Cusker
Sosie, servant to Amphitryon.....	John Howell
Trumpeter.....	Ron Richards
Warrior.....	Harold Hansen
Alkmene.....	Genevieve Corread
Amphitryon.....	John Schwarz
Nenetza, maid to Alkmene.....	Marlene Gaugler
Kleantha, maid to Alkmene.....	Virginia McBride
Leda, Queen of Sparta.....	Marjorie Lovberg
Attendants to Leda.....	Richard Howell, Wallace Norley, Jack Klarr, Roger DeBourg

SYNOPSIS OF SCENES

The Action Takes Place Inside of and in Front of Amphitryon's Palace

PROLOGUE

Two Clouds

ACT I

The Facade and Terrace of Amphitryon's Palace in Thebes

10-MINUTE INTERMISSION

ACT II

Scene I. Outside Alkmene's Bedroom

Scene II. A Room in the Palace

10-MINUTE INTERMISSION

ACT III

The Palace Roof

ORCHESTRA

PAUL LOUIS ABEL, Conductor

Recorded by WILLIAM E. SPAHR

Flutes —

Judith Hardin

Roberta Lucke

Violin —

Eugene Andrie

Clarinets —

Justin Gray

Arlene Werle

Cello —

Florence Reynolds

Bassoon —

Donald Hardisty

Piano —

Rudolph Wendt

Trumpets —

Samuel Davis

Jack Lind

PRODUCTION STAFF

Technical Assistants to the Director	Robert Haight, Wallace Norley
Assistant to the Director	Roger DeBourg
Stage Manager	Dee Scriven
Production Manager	Robert Haight
Scenic Construction	Jean Linscheid, Roger DeBourg, Wallace Norley, Harold Hansen, Martha Mannen, William Fain, Richard Howell, Joan Hoff, Carole Lee
Lighting	Gerald Wolfard, assisted by Nancy Hays
Music and Sound	Raymond S. Halubka, Douglas C. Hjort
Costume Construction	Jeanene Schilling, Maureen Fain, Elaine Almos, Marjorie Lovberg, Grace Martell
Properties	Sheila McDorney
Makeup	Marjorie Lovberg
Program Cover	Wallace Norley
Box Office Manager	Roger DeBourg
Box Office Staff	Carol McMannaway, Beverly Praetz, Gerald Wolfard, Marjorie Lovberg, Jeanene Schilling, Jean Linscheid
Theatre Secretary	Marjorie Lovberg
Doorman	Alan Goddard
Ushers	Spurs

ACKNOWLEDGMENTS

We wish to thank Mrs. G. Mjolsness, Mrs. J. D. McDorney, Walter Smith, Robert Clark and the Save-On Drug for their assistance in this production.

COMING ATTRACTIONS

TWO BLIND MICE April 28, 29, 30, May 1

Missoula Community Theatre

AVALLERIA RUSTICANA and I PAGLIACCI May 8, 9, 12, 13

Music School and Drama Department

AMPHITRYON 38

The theme of *Amphitryon* is one to which writers return again and again with the sense that it can never be exhausted. The thirty-eighth, Giraudoux calls his own version; but that is only a guess, and even while one adds up the list, he is sure that somewhere someone is trying again. The story itself flows over and beyond any of its versions, giving us the feeling of watching the creation not of a single mind but of a whole civilization.

First presented when the gods who act in it were still real and terrible, the myth has survived to a time when no one considers its deities more than figures of speech. For five hundred years after Plautus, his version was played on the festivals of Jupiter, the protagonist-god who became a man for the sake of the woman who preferred her husband to the King of the Universe. But what remains for us now — only a joke about a deceived husband? No, there is more: the ambiguity of love and marriage, the relation of the divine and the human, the nightmare of meeting one's own image, the riddle of whether the act or the intent determines our purity. In short, **everything!** For the great myths outlive the religions which produce them.

A great myth, one says, but always, it must be remembered, a comic myth: in Plautus a tragi-comedy based on the ability of the ancients to laugh at and revere their gods at once; in Moliere a courtly jest about the unfortunate-fortunates whose wives become the mistresses of kings. "To share with Jupiter," says the god revealing himself to the husband, "is not to lose face at all. . . ." But the last word is with the servant, Sosia, who stage-whispers, "The good Lord knows how to gild a bitter pill." In Moliere, only the comedy survives, though touched with a discreet cynicism; and Dryden makes it an even grosser jest, a Restoration farce. "The lover but receives like Jove the remnants that *Amphitryon* leaves. . . . In fine, the man who weighs the matter fully, would rather be the cuckold than the cully."

When the romantic German poet, von Kleist, takes the myth over, seriousness returns, though irony is not absent. The birth of Hercules to Alkmena is announced in words that recall the Christian story of divine conception, "Unto you a son shall be born, and his name shall be called Hercules!" And the play ends with a consolation from Jupiter to *Amphitryon* in the form of a philosophical riddle, "What you have done to yourself through Me, cannot harm you in Me who am forever."

All of the past is in the version of the twentieth century Frenchman, though he flees both obvious grossness and heavy-handed metaphysics; what meanings remain in Giraudoux's play are dissolved in irony and poetry, and embodied in the infuriatingly charming Alkmena, who can conquer Jupiter himself because she lives not in his universe but in a little world of her own making. Who would dare try to disentangle the ideas of the most faithful of wives and of the poet who has warned us, "Those who go to the theatre to understand, don't understand the theatre!"

Leslie A. Fiedler